DARK HORSE COMICS

#4

# THE ORVILLE™

## HEROES
### PART 2 OF 2

DAVID A. GOODMAN
DAVID CABEZA
MICHAEL ATIYEH

# THE ORVILLE™

## CREATED BY SETH MACFARLANE

## HEROES PART 2 OF 2

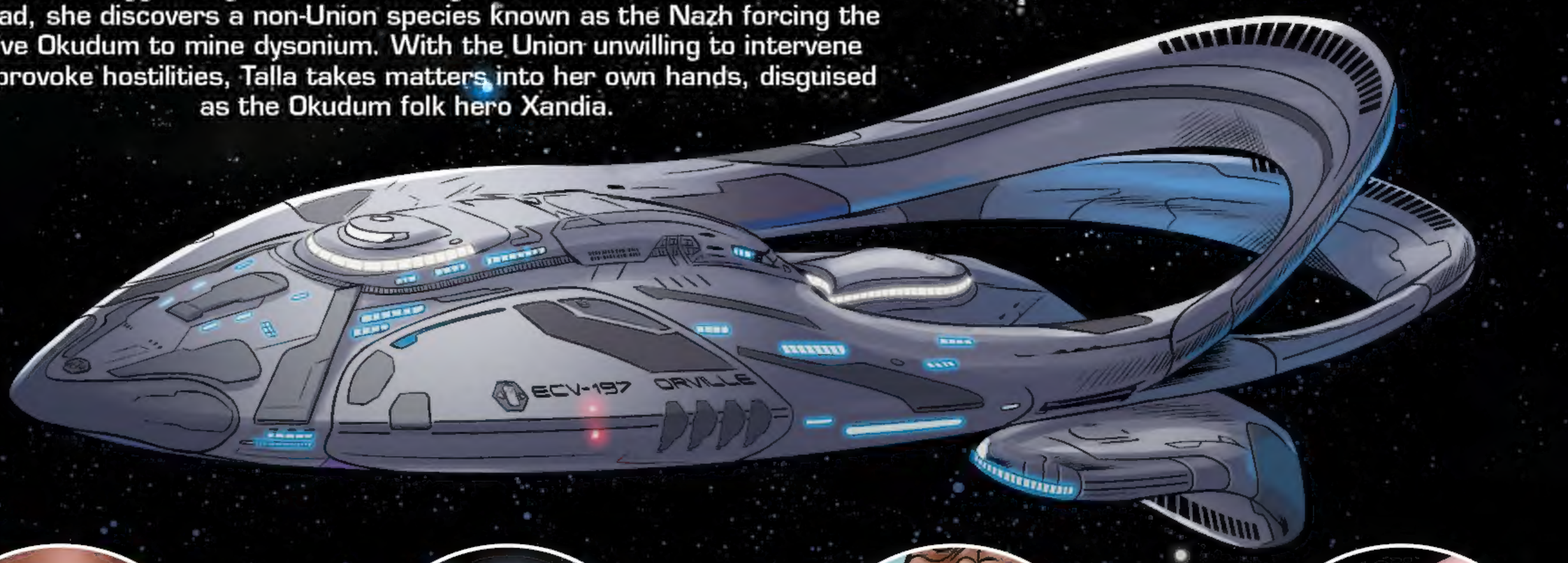

SCRIPT
DAVID A. GOODMAN

ART
DAVID CABEZA

COLORS
MICHAEL ATIYEH

LETTERING
RICHARD STARKINGS & COMICRAFT'S JIMMY BETANCOURT

Previously, on *The Orville*: Talla returns to a planet she surveyed years ago when scans suggest significant technological advances since her last visit. Instead, she discovers a non-Union species known as the Nazh forcing the native Okudum to mine dysonium. With the Union unwilling to intervene and provoke hostilities, Talla takes matters into her own hands, disguised as the Okudum folk hero Xandia.



PUBLISHER MIKE RICHARDSON | EDITOR DAVE MARSHALL | ASSISTANT EDITOR KONNER KNUDSEN
DESIGNER BRENNAN THOME | DIGITAL ART TECHNICIAN ANN GRAY

Advertising Sales: (503) 905-2315 | ComicShopLocator.com
DarkHorse.com | Facebook.com/DarkHorseComics | Twitter.com/DarkHorseComics

Special thanks to Seth MacFarlane, Andre Bormanis, Brannon Braga, Gerry Duggan, Jason Clark, Brandon Fayette, Rahne Keith, Joy Fehily, Cassy Brewer, Sheri Conn, and Carol Roeder.



THE ORVILLE #4: HEROES PART 2 OF 2, December 2020. © 2020 20th Century Studios. TM indicates a trademark of 20th Century Studios. Published by Dark Horse Comics LLC, 10956 SE Main Street, Milwaukie, Oregon 97222. Dark Horse Comics® and the Dark Horse logo are trademarks of Dark Horse Comics LLC, registered in various categories and countries. All rights reserved. No portion of this publication may be reproduced or transmitted, in any form or by any means, without the express written permission of Dark Horse Comics LLC. Names, characters, places, and incidents featured in this publication either are the product of the author's imagination or are used fictitiously. Any resemblance to actual persons (living or dead), events, institutions, or locales, without satiric intent, is coincidental. Printed in Canada.

"THEY'RE GOING TO SHOOT AT YOU..."

27 HOURS AGO.

...WHICH IS WHY I MADE THIS OUT OF MOCLAN BODY ARMOR, WITH SOME ADDED REINFORCEMENT. THEIR WEAPONS AREN'T AS POWERFUL AS OURS, SO YOU'LL BE ABLE TO TAKE A FEW SHOTS, NO PROBLEM. BUT THE THING I'M REALLY PROUD OF...

...IS THE SWORD. MADE IT FROM A PIECE OF HULL PLATING...

"...CAN CUT THROUGH ALMOST ANYTHING."

DO YOU HAVE ANY EXPERIENCE WITH A SWORD?

A LITTLE...

"...BUT I CAN IMPROVISE."

I AM XANDIA, THE PROTECTOR OF THESE PEOPLE. TELL ILIS I SAID...

...TO GET OFF OUR WORLD. GO!

ARE YOU REALLY...?

I AM REALLY A FRIEND. TAKE CARE OF YOUR FATHER.

I DIDN'T REMEMBER THAT XANDIA COULD FLY... OR EVEN THAT SHE WAS REAL.

OH, SHE'S REAL...

AND I KNOW WHO SHE IS.

"NO BROKEN BONES..."

...LOOKS LIKE THE ARMOR DID ITS JOB.

THE QUESTION IS, DID THEY BUY IT?

EVEN IF THEY DIDN'T...

THEY'LL BE COMING AFTER ME. WHICH IS WHAT WE WANT.

"SHE DID WHAT?"

SHE SLICED OUR WEAPONS WITH HER SWORD.

AND YOU NEEDED WEAPONS TO DEFEAT ONE WOMAN?

SHE WAS UNUSUALLY STRONG. SHE THREW ME WITH ONE HAND SEVERAL METERS.

WE CAN'T LEAVE THIS ATTACK UNANSWERED. ALL WE NEED IS FOR THE OKUDUM TO THINK THEY CAN FIGHT BACK. DEPLOY THE JUGGERNAUT.

YOU HAVE YOUR ORDERS.

WE WILL FIND HER AND CAPTURE HER.

NO, YOU IDIOT...

YOU WILL FIND HER AND KILL HER.

LOOKS LIKE THEY GOT THEMSELVES AN RV.

I'VE GOT TO LEAD THAT TANK AWAY FROM THE VILLAGE. IT SHOULD ALSO CREATE ENOUGH OF A DIVERSION FOR YOU TWO TO GET CLOSE ENOUGH TO DO WHAT YOU NEED TO.

THAT COSTUME ISN'T GOING TO PROTECT YOU FROM THAT TANK'S GUN.

DON'T NEED TO REMIND ME.

IF YOU'RE HIDING THE ONE CALLED XANDIA, YOU WILL PAY WITH YOUR LIFE!

YOU'RE LOOKING IN THE WRONG PLACE!

HI! HOW'S IT GOING?

GET US UP THERE! BRING THE MAIN GUN AROUND.

YOU GUYS READY?

WE'RE IN POSITION...

...JOHN'S GOT A DIRECT LINE OF SIGHT TO THE DRILL.

GOOD. I SHOULD HAVE EVERYBODY'S ATTENTION...

...IN JUST A COUPLE OF SECONDS.

FIRE!

UH, SIR...

PROBABLY WANT TO TELL THEM TO DROP THEIR GUNS.

DROP YOUR GUNS!

THEY'VE FOUND HER! COME ON!

THEY'RE DISTRACTED.

I'M IN. JUST NEED A FEW SECONDS TO ALTER THE DRILL'S OPERATING SYSTEM... AND BOOM!

YOU MEANT THAT LITERALLY.
WHAT?
BOOM.
WHAT HAPPENED?
I DON'T KNOW, SIR, SOME KIND OF OVERLOAD.
FOREMAN ILIS, THE JUGGERNAUT IS RETURNING.
WHAT IN BLAZES...

THERE'S A NOTE ON HIS CHEST.

WHAT DOES IT SAY?

"ILIS, YOU'RE NEXT."

UHHHH...

IDLE THREATS. UNTIE THEM, AND REPAIR THAT DRILL. I'LL BE IN MY QUARTERS.

YES SIR.

GET MY NOTE?

HOW DID YOU GET IN HERE?

IT WASN'T THAT HARD.

JUST AS WELL. I'LL KILL YOU MYSELF...

WILL YOU NOW?

I GUESS I'VE BEEN TOO SUBTLE. WHAT PART OF "LEAVE THIS PLANET NOW" DIDN'T YOU UNDERSTAND?

I WON'T LEAVE.

OH, YOU WON'T? WHY NOT?

BECAUSE I DON'T BELIEVE IN YOU.

YOU ARE CLEARLY FROM A PLANET WITH A HEAVIER GRAVITY, YOU ALSO HAVE ADVANCED TECHNOLOGY, AN INVISIBLE SHIP OF SOME KIND, AND ADVANCED BODY ARMOR.

ALL THIS MAY IMPRESS THESE PRIMITIVE OKUDUM, BUT NOT ME. YOU BELONG TO SOME CIVILIZATION, SOME PEACE-LOVING GROUP THAT DOESN'T BELIEVE IN KILLING. MY MEN HAVE BEEN TRYING TO KILL YOU SINCE THE FIRST MOMENT THEY SAW YOU, YET YOU'VE AVOIDED KILLING ANY OF THEM. SO DESPITE YOUR THREATS, YOU WON'T KILL ME.

YOU CAN'T BE SURE OF THAT.

I'M NOT.

BUT WHAT I AM SURE OF IS IF I ABANDON THIS OPERATION, MY SUPERIORS ON NAZH WILL CERTAINLY EXECUTE ME. SO I HAVE NO CHOICE. I HAVE TO STAY.

KILL ME IF YOU CAN.

I WON'T KILL YOU...

CRSSHHH

...TONIGHT AT LEAST.

"HE'S SMARTER THAN HE LOOKS..."

...IF WE CAN'T CONVINCE HIM TO LEAVE WITHOUT KILLING HIM, THEN WE HAVE A PROBLEM.

DOESN'T LEAVE A LOT OF OPTIONS.

THERE'S ONE. I CAN STAY.

WHAT? THAT'S INSANE.

YEAH, COME ON, YOU'RE GOING TO DO WHAT? LIVE HERE AND BE THEIR FRIENDLY NEIGHBORHOOD SPIDER-MAN?

THE CAPTAIN WAS RIGHT. I TRIED TO SOLVE THIS PROBLEM AND JUST MADE THINGS WORSE.

LIKE IT OR NOT, WHEN I PUT ON THIS COSTUME I MADE A COMMITMENT TO THESE PEOPLE. I HAVE TO HELP THEM FIGHT. BUT YOU TWO SHOULD GO BACK.

WELL, I'M NOT LEAVING. AND WE BOTH OUTRANK YOU, SO YOU CAN'T ORDER US.

WE STILL HAVE A FEW DAYS LEFT BEFORE WE'RE AWOL, MAYBE WE CAN FIGURE SOMETHING OUT.

"I THINK I KNOW WHO SHE IS..."

LAST WEEK, I TOLD A LOCAL GIRL TO FETCH ME SOME WATER. ANOTHER VILLAGER INTERFERED. WHEN XANDIA ACCOSTED ME ON THE JUGGERNAUT, I KNEW IT WAS HER. I DON'T KNOW WHO SHE IS, BUT THE GIRL DOES.

EXCELLENT.

"YOU'RE LOOKING SO MUCH BETTER, FATHER."

I JUST NEEDED A LITTLE REST.

AND HE NEEDS TO EAT. GO GET THAT WATER SO I CAN PREPARE SUPPER.

YES, MOTHER.

IT'S LATE, I SHOULD GO.

DON'T WORRY, IT'S SAFE, WITH "XANDIA" LOOKING AFTER US.

TALLA, YOU BETTER COME TAKE A LOOK.

IS THAT YOUR FRIEND'S HOUSE?

OH NO...

WHERE IS THE GIRL?

WE DON'T KNOW!

FINE.

OH MY GOD...

I JUST WENT OUT TO GET SOME WATER.

AKI, I'M SORRY--

AHHHHH!

TAKE HER BACK TO THE SHIP.

OHHHH...

THIS IS YOUR SAVIOR...

SHE IS NO HERO. SHE HAS MADE YOUR LIVES WORSE. SHE DESTROYED THE DRILL, SO THINK OF HER AS YOU ALL HAVE TO DIG WITH YOUR HANDS...

...HER DEATH SHOULD BE SOMETHING YOU WILL CELEBRATE.

IN A MOMENT, THIS ENGINE WILL BE TURNED ON, AND SHE WILL BE INCINERATED. THE REWARD FOR THE DISCORD SHE CAUSED.

I'LL TAKE OUT THE GUARDS, YOU FREE TALLA.

REMEMBER THE DEATH OF XANDIA! REMEMBER THIS MOMENT-- AHHH!

YOU REALIZE WE'RE ABOUT TO START A WAR WITH THE NAZH?

YEAH. I'M USUALLY SMARTER THAN THIS.

OH MY GOD...

SHE IS NOT XANDIA, I AM! AND WE *WILL* REMEMBER THIS MOMENT!

AHHHH!

AKI... NO.

SSHTUMP

YOUR LEADERS ARE DEAD. GET ON YOUR SHIP, AND GET OUT. OR THIS FATE AWAITS YOU.

AKI, I'M SO SORRY.

YOU CAN GO.

WE DON'T NEED YOU ANYMORE.

"YOU CAN'T HOLD YOURSELF RESPONSIBLE..."

...IF YOU'D DONE NOTHING, WHO KNOWS HOW MANY OKUDUM WOULD HAVE DIED?

WHAT DID WE DO TO THAT POOR GIRL?

WE DIDN'T DO ANYTHING. THEY DID IT. AND NOW SHE'S THE HERO.

AN OLD BOOK THE CAPTAIN GAVE ME SAID THAT THERE ARE NO HEROES. THAT IN LIFE...

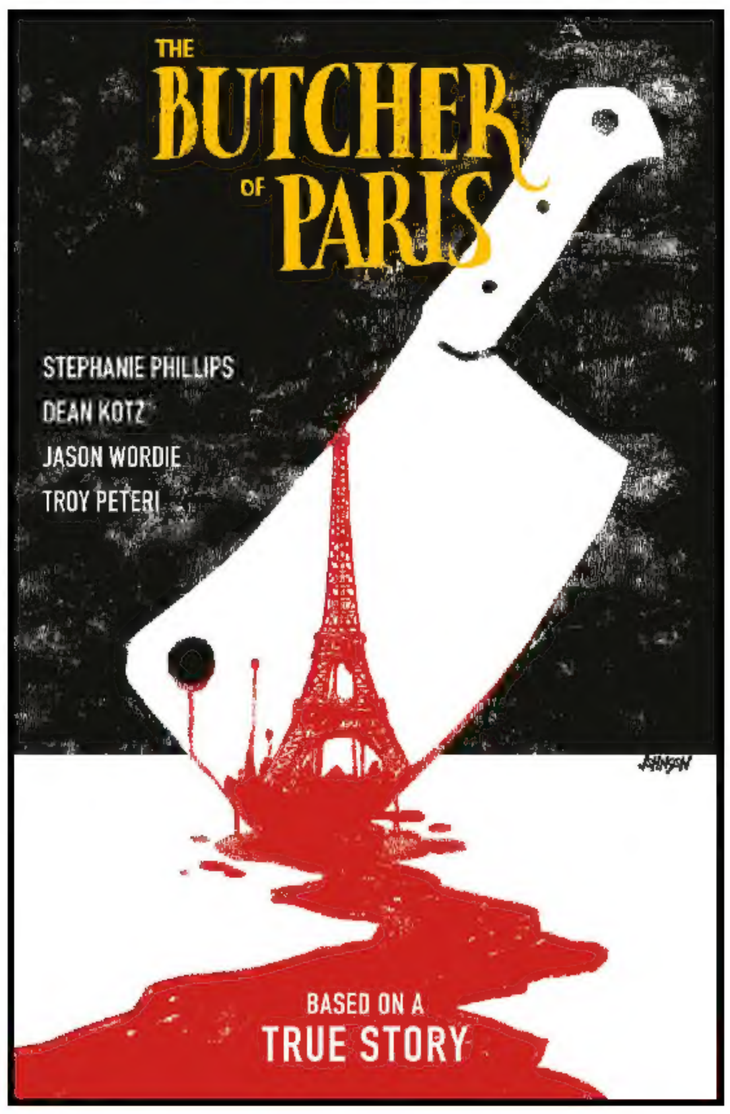
...THE MONSTERS WIN.

# HORSEPOWER

DECEMBER 2020

DARK HORSE BUILDS CHARACTERS

Crazy to think that I first brought the idea for *The Butcher of Paris* to artist Dean Kotz back in 2018. At the time, the pitch for this story seemed straightforward: "serial killer in Nazi-occupied Paris." But in reality, there is nothing about this story that is *straightforward*, which is what I think makes it so interesting and difficult to tackle as a writer. *Butcher of Paris* is, on the surface, a story about a serial killer, but actually offers an analysis of family dynamics and a city responding to crisis. I really wanted to tell a story about the tensions of war and occupation, about a city once known as "the City of Light" going dark. A serial killer happens to be in this city and in this story, but this is a story about victims, about a struggling city, and about complicity and the cost of silence.




Marcel Petiot, *the* Butcher of Paris, killed an estimated sixty to two hundred people over a four-year span. The vast majority of Petiot's victims were Jews seeking safe passage out of the city. Beginning in 1942, more than thirteen thousand French Jews were forcibly collected and sent to the Auschwitz concentration camp. That was only the beginning. Until the liberation of Paris in 1944, Jews were targeted, harassed, sent to concentration camps, and murdered on a daily basis. From 1941 to 1945, *six million* Jews were killed as part of the Holocaust. When Petiot stood trial for his crimes, the audience laughed at the victim count. When the prosecutor turned to the crowd and yelled, "Does the sanctity of life mean nothing to you?!" the audience just laughed harder.

World War II is still the deadliest military conflict in history, with a total death toll sitting at 85 million. How, then, could the prosecutor in the Petiot trial believe anyone in attendance could still feel empathetic when discussing the loss of life? The entire world just watched 85 million people die. Petiot was but a blip in comparison, right?

The problem, of course, is when we devalue the lives of the 85 million individuals lost to war and genocide, we lose the empathy that makes us human—that helps us relate and care about one another. It's hard to remember the individual humans behind the statistics. The case of Marcel Petiot, and subsequently our book about the case, can't offer answers or suggestions on this issue, but we certainly hope to explore these increasingly pertinent subjects of empathy and complicity through what we feel is a very relevant story.

Because I come from a Jewish family with relatives that fought in both WWI and WWII, elements of this story have also felt very personal, and I'm glad I had the opportunity to explore my personal history while working on this project. Along with the rest of the creative team—Dean, Jason, and Troy—I hope we have created a story that asks the reader to connect with and reflect on events that have cast their shadows evA en in 2020.

***The Butcher of Paris* TPB, written by Stephanie Phillips, illustrated by Dean Kotz, color art by Jason Wordie, letters by Troy Peteri, on sale December 2!**


**HELLBOY AND THE B.P.R.D.: HER FATAL HOUR ON SALE 12/02**

**EPIC ADVENTURES, LIFELONG FRIENDSHIPS!** Gone, but not forgotten! Years after Hellboy's ill-fated tangle with the Beast of Vargu, the Romani women who helped him need that debt repaid. Claimed by a demon in a romance gone wrong, the younger woman reaches out to Hellboy through the power of a familiar old puppet, and a supernatural confrontation full of magic and mayhem ensues! In a second short story, Hellboy goes head to head with a phantom who is looking for an object completely unknown to the living people the ghost is terrorizing. Master of horror Mike Mignola is joined by artist extraordinaire Tiernen Trevallion and award-winning colorist Dave Stewart to bring you the follow-up to the smash *Hellboy* hit *The Beast of Vargu*!

**THE SEEDS TPB ON SALE 12/23**

The hotly anticipated ecofiction tech thriller meets love story from the award-winning, visionary team of Ann Nocenti (*Daredevil*, *Ruby Falls*) and David Aja (*Hawkeye*, *Immortal Iron Fist*)! The bees are swarming. What do they know that we don't? In a broken-down world, a rebellious group of ruthless romantics have fled a tech-obsessed society to create their own . . . and a few cantankerous aliens have come to harvest the last seeds of humanity. When one of them falls in love with a human, idealistic journalist Astra stumbles into the story of a lifetime, only to realize that if she reports it, she'll destroy the last hope of a dying planet. How far will she go for the truth?

**DARK HORSE COMICS IS:** Mike Richardson President and Publisher • Neil Hankerson Executive Vice President • Tom Weddle Chief Financial Officer • Randy Stradley Vice President of Publishing • Nick McWhorter Chief Business Development Officer • Dale LaFountain Chief Information Officer • Matt Parkinson Vice President of Marketing • Vanessa Todd-Holmes Vice President of Production and Scheduling • Mark Bernardi Vice President of Book Trade and Digital Sales • Ken Lizzi General Counsel • Dave Marshall Editor in Chief • Davey Estrada Editorial Director • Chris Warner Senior Books Editor • Cary Grazzini Director of Specialty Projects • Lia Ribacchi Art Director • Matt Dryer Director of Digital Art and Prepress • Michael Gombos Senior Director of Licensed Publications • Kari Yadro Director of Custom Programs • Kari Torson Director of International Licensing • Sean Brice Director of Trade Sales • Editorial: Karen Berger, Jenny Blenk, Daniel Chabon, Spencer Cushing, Carl Horn, Chuck Howitt, Brett Israel, Jemiah Jefferson, Judy Khuu, Konner Knudsen, Shantel LaRocque, Freddye Miller, Katii O'Brien, Rachel Roberts, Philip Simon, Patrick Thorpe, Ian Tucker, Megan Walker • Production and Design: Tina Alessi, Kathleen Barnett, Jeremy Boutwell, Cindy Cacerez-Sprague, Ben Child, Josie Christensen, Jessica Clark, Justin Couch, Ann Gray, Allyson Haller, Chris Horn, Lin Huang, Samantha Hummer, Ethan Kimberling, Anita Magaña, Rikki Midnight, David Nestelle, Rich Powers, Adam Pruett, Jason Rickerd, Patrick Satterfield, Sarah Terry, Brennan Thome, Theresa Tyree, Skyler Weissenfluh • Marketing: Katie Bednark, Cat Haber, Amy Huey, Kate Jay, Anthony Mauro, Arc Mission, Cara O'Neil, Elizabeth Thomas, Kelly Woessner • Sales and Licensing: Randy Lahrman, Meg McPherson, Jeremy Pack, Pat Richardson, Amir Torkzadeh • Internet and IT: Kevin Donaldson, Gary Franz, Gregory Randolph, Max Schwarz, Tyler Shaffer, Warren Stevens, Miles Stokes • Product Development: Rebecca Dudeiros, Chris Gaslin, John Rude • Dark Horse Direct: Aaron Haber, Melissa Lomax • Scheduling: Casey Goodwin, Christina Niece, Jeremy Niece, June Piety • Operations: Curt Bieker, Steven Erickson, Jeremy Helton, Brian McMeen, Douglas Nolan, Bill Portus, Michael Sammler • Accounting: Jason Espinosa, Raymond Leslie, Tara Raybun, Tim Sullivan • Human Resources: Teresa Gresham, Kymberlee Meyers, Cynthia Silver-Biggi • Administration: Vanessa Sena